



Da Capo

Spring 2012

Delaware ACDA Newsletter

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PRESIDENT'S MESSAGE: *The End Is Near*

As I write this, we have 38 days of school left this year at Sanford School. Now, the last five days really don't count because that's the last week and we have commencement and end-of-year happenings, plus I'll be gone two days with our Upper School band and choir to Boston and then one day to Hershey Park with the 7/8 band and chorus, so quickly I can see the days dwindling down. For those of us who teach school, I wonder if the students have any idea we are just as excited about summer as they are?

I hope you've had a fulfilling, productive, enjoyable year. This year has been eventful for me, but I'm happy to say I love my job, love the people I work with, and love spending time with many of you at various events throughout the year. Our Children's Honor Choir Concert in March was wonderful, and I enjoyed meeting some of you for the first time at those rehearsals. Meeting new people is one of the things I enjoy the most about attending ADCA events throughout the year. In the six years I've been involved in DEACDA, I have made some incredible friends, and I'm so grateful to have this network of people in my life. Currently, our active membership is very small and I'd like to see us increase our numbers. Because I live in Wilmington, I feel like I don't know many people downstate. I'm hoping to change this in the near future with our upcoming DEACDA State Reading Days. June 15 is the reading day in Wilmington, and June 20 is the reading day in

Rehoboth. This year, we are having two identical State Reading Days and are hoping our friends downstate will join us June 20 for a day of music, fun, food and fellowship. Details are inside this issue, but please save one of the two above dates. I'd like to meet as many of you as possible, so please plan to attend one of these great ACDA sponsored events. Reading days are a great way to find new music and make new friends, plus you can shop at The Musical Source; Jack Ay will be on hand at both reading days for all your musical needs.

Also, please save the dates of August 9-11 for the INCREDIBLE ACDA Voices United Conference in Fairfax, Va. This year, our headliners are Tim Sharp (Executive Director of ACDA), Jim Papoulis, and Janet Galván. I promise you won't want to miss this great conference and I encourage you all to attend. More information can be found at : www.acdavoicesunited.org. We always have so much fun when we're together, so come join the fun.

Enjoy this beautiful weather, enjoy the music-making process, and plan to enjoy the company of other ACDA members June 15 and June 20, as well as August 9-11. Please let me know if you have any questions about our upcoming Reading Day or Voices United Conference.

Best,
Clint

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Da Capo is the official newsletter of the Delaware ACDA chapter. The purpose of our newsletter is to generate interest in ACDA and the choral art, inform members of upcoming member- or ACDA-sponsored events, offer support and encouragement to members, and provide helpful information and resources for members in all areas of choral activity.

*The Delaware ACDA Officers and Chairpersons welcome your comments, suggestions, and article contributions! Please email each chair for chair-specific comments/concerns, or contact the **Da Capo** editor at mkm576@verizon.net. Please make sure your submissions/comments/concerns are within the email text, or in MSWord (not Works) or MSPublisher format. We cannot open any other types of files.*

The views, opinions, and conclusions or recommendations expressed in this newsletter are those of the individual author(s) and may or may not reflect the views of the editor or others affiliated with ACDA.

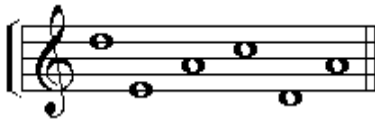
ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through the study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout our country;

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs.

ACDA members are encouraged to print the ACDA Advocacy Resolution on all programs.



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The Benefits of An All-Male Ensemble:

An Interview With Philip Doucette, Director of the Young Men's Ensemble of the Wilmington Children's Chorus

EDITOR'S NOTE: Apologies to John Bell, as this interview was supposed to have been included in *Da Capo* 16-2; due to technological and editor error, it was accidentally left out.

The Young Men's Ensemble of the Wilmington Children's Chorus is one of many outstanding choral opportunities available to our young male singers in the state of Delaware. I asked director Philip Doucette several questions that would hopefully inspire us to think of ways we could create more choral opportunities for young male singers throughout our state.

When and why did you decide to add the Young Men's Ensemble component to the Wilmington Children's Choir program?

YME started in the fall of 2007 and grew out of a desire to address the issue of how to continue to serve our male treble choristers as their voices started changing. The entire WCC staff believed it was important to continue investing in these young male musicians, especially at such a crucial time as their voice change. The group premiered with 6 young men all with changing voices and currently has 20 male singers ranging in age from 13 to 19.

How have the boys benefited from being a part of the ensemble?

YME quickly established itself as an important music ensemble within WCC and is a source of great pride and excitement within the WCC community. Moreover, YME has been very successful in creating a space for young men to learn about themselves and the world around them through the study of music. The vocalist and conductor in me is happy to see these

young men improve as singers and musicians and the teacher and mentor in me is incredibly gratified to watch them discover the power of personal responsibility, value their ability to create something of great beauty and gain an understanding that clear principles and standards can guide one through very confusing times. I'm sure that they learn important lessons about what "being a guy" is all about as well, but because we have young men of so many different stripes I think that the members have come away with a strong understanding that there are many ways to be "manly" and that in the end it's about being OK with who you are as an individual.

In what ways has the ensemble enhanced the overall organization of WCC?

YME members serve as role models to younger male trebles and show them the kind of music making that will be possible for them in the near future. Having young basses and tenors on the WCC roster has allowed for the development of the Chamber Choir, giving all of our older singers an opportunity to study and perform SATB repertoire in a manner that was previously unavailable to them in WCC. Lastly, YME allows the WCC mission to reach many male youth who did not consider singing before their voices had changed.

Why do you feel it is important for adolescent males to have the experience of singing in an all-male vocal ensemble?

While many reasons come to mind, I often think of the powerful pressures that young men and women face during adolescence pertaining to issues of social acceptance and self-discovery. While puber-

ty is equally "earth-shattering" for young men and women, vocal change is a very powerful mark of change in young men. This can result in a very vulnerable experience every time a young man opens his mouth to speak, let alone tries to sing. To have a place where young men can experiment in expressing their artistic ideas and opinions during the process of vocal change rather than retreat into silence until things "settle down" is incredibly important. To be among a group of peers that shares this experience allows one to feel safer and to approach the process of change positively rather than as a source of potential embarrassment. In learning that they are not alone in this change they discover that they are part of a larger community. This is a fundamental life lesson that can affect them far beyond the scope of art.

What challenges has the ensemble presented to you as the director?

Personally I recognize that these young men have placed a lot of trust in me and are allowing themselves to be vulnerable, which is no small thing. The outcome of that leap of faith could be incredibly empowering or incredibly disheartening. It demands total respect. I try to remain mindful of that in every rehearsal and event. I believe it's the biggest challenge I have as their director and it's one I take on very seriously.

What advice do you have for school choir directors who are thinking about trying to start a young men's ensemble at their schools?

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Evil or Essential? Pros and Cons of Social Networking in Schools

Whether you are familiar with all the social websites available or not, your students are probably a member of at least 3! You may claim it is a total waste of time (and it certainly CAN be!), but you are fooling yourself if you refuse to admit they can provide you with a pathway to new ways to connect with your students. I would like to open your eyes to a few of the many available networks and discuss their usefulness. A quick "Google" search, and Wikipedia comes up with more than 50. (http://en.wikipedia.org/wiki/List_of_social_networking_websites)

Some of the more obvious ones of late include: Facebook, Twitter, Deviantart, LinkedIn, LiveJournal, Myspace, Pinterest, and Tumblr. These are all ones that my students mention immediately. These sites allow one to join for free, become part of the group, and express feelings, thoughts, artwork, music, and chat with others that share our interests. My school district's server blocks most of them because the sites are very open and allow one to express oneself explicitly, including cursing or quite inappropriate things. However, by joining these groups as a teacher, you can create your own "page" that students can access. It is a very quick, easy way to disseminate information about your class, websites you would like them to access, or even provide links to homework. The downside is you have to do all of this at home.

Last professional development day, our district unveiled "Edmodo" (www.edmodo.com) as a means to join

the social networking community in a much safer environment. Teachers can create pages that only a certain class can access and then use the site much in the same way to circulate information as on the other sites. The students will have class passwords, will be able to post questions, take quizzes, check on homework, make up work missed when absent, but won't be able to chat (a nice feature that most students actually don't like)! Our district has the control they want, the teachers can move into the 21st century, and the students feel like we are on "their" page.

Some other sites I found while doing some research:

Gaggle (<http://www.Gaggle.net>)

This site has a paid version that works much like Facebook, but there is tight security which filters slangs, curse words, hate words, porn, and more. There are drop boxes where teachers can upload assignments. Students can also work collaboratively in their "locker" so the need to be in the same room is eliminated.

Schoology (www.Schoology.com)

Again, teachers can post assignments and create assessments online. This site is free!

Education Week did a full article on some of the newer, educational, social networking sites. Check them out if you have some time. (<http://www.edweek.org/ew/articles/2006/10/11/07network.h26.html>)

Some benefits

We can connect with parents, students, and colleagues. It is an extension of teens' real-world friendships and can give shy, socially awkward teens a comfortable way to communicate. It allows teens with unusual interests or hobbies find "kindred spirits". It can lessen the sense of isolation and allow for a means of support for students that have disabilities or other communication challenges. We can connect with our students, even snoop to see if there are issues we need to address.

Some risks

There are always the risks of cyber-bullying; however, on the school-based sites, the teacher can more closely monitor class behavior.

Regular social media is a means for predators to come in contact with our children.

Students may think they have more than a teacher-student relationship with us.

There is the risk of encouraging what I call the "Wall-E" syndrome, where there is far less face-to-face interaction with family and friends. We lose the ability to actually communicate to a "real, live" person.

As with anything, it does take some time and some work, but social networking can be a positive enhancement to our classrooms. ♪



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ACDA and Elementary Music

I will have to admit that when I was a new music teacher back in 2000 I had never heard of ACDA. As a Music Education major in Virginia I was highly encouraged to become a member of VMEA and so I joined. I actively participated in conferences at the collegiate level each year I was in college. After I got my current position back home in Delaware, teaching students in grades 1-12, I was eager to get my students involved in as many musical experiences as I could. As I was encouraged to do in college, I joined DMEA so I could have my 7th-12th graders participate in All-State Chorus, but I was searching for something to spark their interest at an earlier age. I knew from my own childhood experiences that the love for music starts at a young age. If opportunities aren't available it is VERY difficult to get that vulnerable middle school student to try out for an ensemble like All-State, regardless of their vocal abilities.



One day, about 8 years ago, I received a mailing from Delaware ACDA talking about an Honor Choir for elementary-aged students. What caught my eye was that this Honor Choir was based solely on

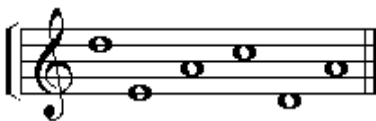
my evaluation! I knew which 'little ones' had amazing voices and which ones were on the brink of great things but needed an extra nudge, so I decided to send a few students.

What was ACDA? How come I had never heard of this organization before? So, to allow my kids the opportunity to be a part of the Children's Honor Choir, I decided to join. Little did I know that joining ACDA would be one of the most rewarding decisions for my students and me. The first year I was an ACDA member, I sat back and took it all in. My kids loved participating in the Honor Choir and I enjoyed what I saw. My kids were eager to participate the following year but due to a lack of an event chair, the Children's Honor Choir did not happen. It was at this moment that I decided to do something about it. I asked around, got information, and when a new chair stepped forward, I offered to help. Little by little I became more involved in this event because I believed in it and its importance for elementary students.

I am fortunate enough to be my own feeder pattern and I have noticed that since I became involved in ACDA and the Children's Honor Choir, I have had more students go on to be selected for Jr. and Sr. All-State. If students leave my school, I notice that many of them still stay involved at their new schools in ACDA Honor Choirs and All-State events. ACDA has given my students the confidence and experiences that they would not have much of an opportunity to get until much later in life.

Often times I hear elementary music educators say, "I'm not a choral director, why should I get involved?" My answer to them is: YES YOU ARE! Sure, I sit on the floor and teach steady beat, rhythm, music history, recorders and oh, wait.... SINGING! You might not need to worry about your students' vocal futures once they leave your program, but their next music teacher would surely be grateful if you helped their programs out by inspiring young singers! Then I hear the complaint about paying the membership fee. I will have to answer that personally. It has been money well spent! To those that are worried about an extra time commitment, we have a blast at our ACDA events and our meetings are fun, enlightening, and productive. They are the events I look forward to the most because it never seems like 'a job'. It's an opportunity for me to get together with a great group of educators.

In my last article I mentioned how important I feel elementary music is in the development of future musicians. Nothing breaks my heart more when I hear of a student that has been jaded by a ho-hum elementary music experience. I know, as an elementary teacher you may feel like becoming a member is not for you, too much money, or too time consuming... and I get it... I just keep thinking that if my teachers had felt that way, what if your music teachers had felt that way? None of us would be doing what we do today. My passion for elementary vocal music and my dedication to my students lead me to ACDA and I couldn't be happier about my decision to join! I promise you that as an elementary music educator, you and your students will feel the same! 🎵



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Setting the Stage for Improvisation In The Choral Rehearsal

We all know that improvisation is one of the National Standards. Our students should be able to “improvise melodies, variations and accompaniments.” To me, this has been the most daunting of all the National Standards and, for many years, I have resisted incorporating improvisation into my choral rehearsals. The reasons will probably seem familiar to many of you: I wasn’t sure what it had to do with standard choral singing and repertoire, I lacked confidence in my own improvisational abilities and I had no idea where to start. Improvisation can be intimidating to us and our students, but there are some important reasons why it can benefit your choral program and some simple steps you can take to begin improvisation in rehearsals.

Before jumping into improvisation, it is important to understand the purpose; what will your choral students gain from this experience and how will it improve their performance in choral repertoire? In short, improvisation will improve your students’ ability to audiate. They will become better at hearing tonality and chord progressions. This will help them in their choral repertoire because they will be more aurally attuned to the harmonic structure and they will begin to hear how their pitch fits or doesn’t fit within the chord. This will lead to better intonation and better blend. Oddly enough, being comfortable improvising over chord progressions will also lead to better sight-reading, because students will begin to hear chord progressions under their sight-singing exercises. After seeing how improvisation builds students’ individual musicianship as well as their ensemble performance, I have incorporated this important skill into my choral rehearsals.

It is also important to acknowledge that improvisation can intimidate our students for several reasons. First, our students may not have enough instruction in the basic skills that are necessary before attempting improvisation. Second, the idea of being asked to improvise a full melody over a complicated chord progression is overwhelming. Third, the fear of a very public failure is daunting. Fortunately, facing these issues is not as hard as one might think.

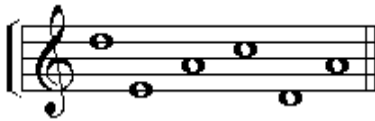
In preparing for improvisation, a teacher must begin by teaching the basic skills students will use to improvise. To me, and those who teach with Music Learning Theory as their guiding principles, the key element that must be in place before beginning improvisation, and many other activities, is pattern instruction. Students must have a basic “vocabulary” of tonal and rhythmic patterns before beginning improvisation. How to begin this process is another topic entirely, and I refer you to the research and writing of Edwin E. Gordon and other music learning theorists. While developing a vocabulary of patterns may seem contrary to the idea of improvisation, it’s important to understand that improvisation is neither completely spontaneous nor does it necessarily involve creating a fully-developed melody. On the contrary, all improvisation has an element of structure to it, and as with all skill development it’s best to master small challenges before taking on larger ones. Although this may seem intimidating, just a small amount of this type of preparation can get your class started with improvisation.

Improvisation does not necessarily involve creating a fully-fledged melody; one can

improvise three pitches or a 4-beat rhythmic pattern. When beginning improvisation, I may perform a three note tonic pattern in major and ask my students to improvise a different tonic pattern in major, or even a dominant pattern, in response. The same thing works with rhythmic patterns. I can demonstrate a 4-beat rhythmic pattern in triple meter and ask my students to answer with another 4-beat pattern in triple. These activities can be done with or without tonal and rhythm solfege syllables. A teacher does not need to label this activity “improvisation,” but nevertheless, it is. The important thing is that the students are given a set of guidelines; they should not be asked to just create something random. While improvisation can begin small, even these baby steps can be intimidating to students who are afraid of failure in front of their peers.

It is important to provide your students opportunities where they can feel safe enough to try improvisation. The easiest way to avoid the pressure of improvisation is to begin with group activities where several people, or even the entire class, are improvising at the same time. It probably will not sound polished to an outsider, but students will be able to focus on their own improvisations and feel “hidden” by the improvisations of the others. The exercises mentioned above can be done with everyone improvising his/her patterns at the same time. Once your students have a beginning background in patterns and have dabbled with simple improvisation like the small patterns mentioned above, it is possible to start building on these skills and delving deeper into improvisation.

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Improvisation...

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The following 7-step procedure for facilitating student improvisations was taught to me at a summer certification course in Music Learning Theory.

Step 1: Teach students a short simple melody which can be harmonized with I and V7 chords (use a melody with IV chords only after students are familiar with this process.)

Step 2: Students to sing chord roots on the macrobeats (e.g. quarter notes in 4/4 or dotted quarter notes in 6/8) while instructor sings the melody. You can show them when to change chords by holding

up one finger for a tonic chord, five fingers for a dominant chord and four fingers for a subdominant chord.

Step 3: Students sing chord roots in their own improvised rhythms, still changing chords at the appropriate time.

Step 4: Split the ensemble into three or four groups and assign each voice part one of the chord tones for each chord to create 3-4 part harmony (It is important to use good voice leading, so students are singing a logical melodic contour). (Note: During step 4, the teacher can model improvisation while the chorus continues to sing the chord progression.)

Step 5: Students arpeggiate the chords with one chord tone on each macrobeat.

Step 6: Students arpeggiate the chord with improvised rhythms.

Step 7: Students improvise over the chord progression by adding passing tones, non-chord tones, leaps, etc. Maintain the chord progression by having the teacher play on an instrument or by having half the ensemble sing chord tones as in step 4. After students have done step 7 several times, you can begin asking volunteers to improvise on their own.

You may think this sounds like a very time-consuming process. On the contrary, these activities can, and should be spread out over the course of many weeks, even months.

(continued on page 12)

The Benefits of An All-Male Ensemble...

(continued from p. 3)

I would immediately respond by saying "Go for it!" Thanks to current trends in pop music and television we live in a climate where young men who sing are quite visible. There is a general interest and curiosity out there to be capitalized upon.

I would recommend directors begin their launch of a new ensemble with personal preparation. Explore and re-explore how the voice works best and also how it does not work best. It is important to understand how male and female voices are different in their makeup and coordination; what works for a female voice might not work for a male voice and vice-versa. Being familiar with the general evolution of the changing male voice is incredibly important. While no two voices are alike, the process of vocal change has general trends and stages that need their time irrespective of things like grade level or concert dates. Being mindful of these issues can help clarify expectations of repertoire and performance ability and allow a director to plan accordingly.

It is important to be patient and flexible with repertoire selection. Creativity and flexibility will be demanded by the voices you will be working with. This can be quite challenging and requires patience. Depending on the makeup of it's members YME has performed in many different configurations; unison men, men and trebles, standard TTBB and a bit of everything in between. Becoming comfortable with the notion that music arrangements and part assignments are living, breathing creatures as opposed to fixed elements can help set up the singers and their ensemble for success (although it's important to approach such changes in a respectful and measured way). Developing flexibility in young musicians so that they are capable of learning new parts quickly is also important.

Having a small collection of easily learned and well-written arrangements that can be performed as TTBB, TB, unison men with an added treble melody or descant (or any combination thereof) that is easily transposed to several keys and works for both a smaller or larger group is very helpful, even if at first glance it makes repertoire choices seem quite limited.

For what it's worth I'd also recommend trying to create a young women's choir

while you're at it if you don't already have one. Many of the benefits of an "all-men" chorus can also work equally well for young women in the process of vocal change. Giving all young people a safe space to experiment with self-expression, especially during such a painfully self-aware time as adolescence, is incredibly important.

The mission of The Wilmington Children's Chorus (WCC) is to nurture and develop an exceptional Children's Choir for the Greater Wilmington area, and to share a love and desire to excel in choral singing, performance and musical knowledge. As "The Singing Ambassadors of Wilmington," the organization has shared its music, principles and accomplishments with tens of thousands of people throughout the mid-Atlantic region and has collaborated with many outstanding regional arts organizations and performers. WCC is a project of Cityfest, Inc. and the Mayor's Office of Cultural Affairs for the city of Wilmington. WCC currently serves over 120 male and female singers age 7-19 from throughout the greater Wilmington area. The Young Men's Ensemble is one of several performing ensembles within WCC. It has been under the direction of Philip Doucette for the past two seasons. 🎵



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How Can I Keep From Singing?

Lately I have found myself pondering this wonderful text from a Quaker hymn:

*My life flows on in endless song
Above earth's lamentations
I hear the real though far-off hymn
That hails a new creation
No storm can shake my inmost calm
While to that rock I'm clinging
It sounds an echo in my soul
How Can I Keep From Singing?*

Many of you are aware of the fire that destroyed my school's auditorium a couple of weeks ago. Not only did it destroy our performance space, but it certainly

upset any sense of calm and organization that we may have been feeling in the midst of spring concert season. But, as these type of life-altering events, often do, wading through the craziness of re-scheduling all of our performances has caused me to truly reflect on why I teach music. And I find myself returning to the joy of singing. So often we find ourselves becoming entangled in perfect pedagogy, appropriate assessment, and trying to increase the size of our program. But, we need to remember why we arrived at this place in our lives to begin with. We all fell in love with music. We all loved to sing. And we had some teacher along the way

who was able to convey that love to us and convince us to pass it along to others. My spring concert theme this year was "Sing a Song". And the repertoire was just that simple – songs that convey the joy of singing and how singing is such an important part of our twenty-first century lives. From baseball games to funerals, people everywhere, everyday are singing. And we want our students to be a part of that. So, I encourage you, as you attend reading sessions or conferences this summer and select repertoire for next year, that you consider choosing music that serves no other purpose than to encourage the joy of singing. It might be a beautiful folk song that touches someone's soul. It might be a fabulous South African freedom song that makes the whole audience want to clap and sing along. And – dare I say it – it might just be a pop song that your kids have been begging to sing. The bottom line is that is all about how music can stir something wonderful from deep inside our hearts and minds. And then, in times of deepest distress or sorrow, your students might also be able to say "How Can I Keep From Singing?" 🎵

Margaret Anne Butterfield

Repertoire and Standards Chair, Ethnic and Multicultural Choirs
mbutterfield@wilmingtonfriends.org

What's In My Folder This Spring

- ♪ **Mohlang ke kgotlelang hae** – Sesotho Folksong, arr. Rudolph deBeer (SATB). With percussion and movement.
- ♪ **Mo li hua** – Chinese Folksong, arr. Wayland Rogers (SATB). With flute and plucked string instrument.
- ♪ **If you can walk you can dance, if you can talk you can sing** (Zimbabwe proverb) – Elizabeth Alexander (SATB). Includes melodic reference to "How Can I Keep From Singing?"
- ♪ **El Vito** – Spanish Folksong, arr. Emily Crocker (Two-part). Flamenco dance and music tradition.
- ♪ **iCantar!** – Jay Althouse (SAB or SATB). Salsa-influence with Spanish and English text; catchy and fun to sing!

- ♪ **Yanaway Heyona** – Traditional Iroquois, arr. Brian Tate (SATB). Calling song that provides a great opportunity for creative staging/performance.
- ♪ **Breaths** – Ysaye Barnwell (SSATB). Barnwell heard this poem by a Senegalese poet, Birago Diop, at a funeral and the text resonated with her, inspiring her to set it to music. It represents a very African world-view which includes the respect for and honoring of ancestors. This world-view says that as long as you call the name of the ancestors you keep them with you – you remember them and you keep the history alive. The lower voices all have individual but intertwined ostinati, and in the composer's

words, these rhythmic parts "should be

thought of as the heart beat of African people which never stops." The upper voices have the role of passing along the words to the song: that our ancestors never truly leave us, that we can hear truth in the natural sounds of the world, if we will only listen – "when the fire's voice is heard" and "in the voice of the waters." Provides an opportunity for audience participation to call the names of ancestors over the breath sounds in the closing section. 🎵





DE ACDA Children's Honor Choir Participants

Acknowledgements

The Delaware ACDA Honors Choir Committee is the work of many hands, hearts, and minds, celebrating the musicianship of our Delaware youngsters. Our committee of dedicated directors volunteers much time and effort on the behalf of the children. We are so grateful to all of the directors and to our gracious hosts John Bell and P.S. duPont Middle School for making this possible. We are also pleased to have the graceful accompaniment of Betsy Kent again this year, as we welcome Dr. Jessica Napoles to the Delaware stage.

**Margaret Badger
& Kelly Hudson,
Honor Choir Co-Chairs**

Participating Chorus and Directors

Martin Lassman
Cab Calloway Sch. of the Arts

Kelly Hudson
Caravel Academy

Margaret Badger
Delaware Arts Conservatory

Gary Smith
H.B. duPont Middle School

Jill Hicks
The Independence School

Ann Freeman
The Jefferson School

Sarah Aherne
Newark Charter School

Kelly Kline
Newark Charter School

Fikayo Ajeigbe	Newark Charter School	Melania Lukianov	H.B. duPont Middle School
Megan Allen	Cab Calloway School of the Arts	Charlotte Mason	Tri State Elementary Music Choir
Caroline Antunes	The Independence School	Susannah Mason	Tri State Elementary Music Choir
Jennifer Armistead	Caravel Academy	CK Matthews	Sanford School
Malvika Arora	Caravel Academy	Grace Matthews	Sanford School
Prithvi Arora	Caravel Academy	Jack McDermott	Newark Center for Creative Learning
Yara Awad	Caravel Academy	Jessica McKamey	Newark Charter School
Victoria Axelsson	Caravel Academy	Carol Ann Meadows	The Jefferson School
Lilly Bachtle	Sanford School	Gunjan Mehta	H.B. duPont Middle School
Allison Bailey	Newark UMC	Maylis Melendez	Delaware Arts Conservatory
Zoe Bara	Cab Calloway School of the Arts	Jada Michael	Newark Charter School
Barbara Barrier	Newark Charter School	Esha Mishra	Caravel Academy
Jack Barton	The Independence School	Emily Moore	Newark Center for Creative Learning
Esha Basoor	Newark Charter School	Rahul Naidoo	Cab Calloway School of the Arts
Sophie Becker-Klein	Newark Center for Creative Learning	Dakota Neumann	H.B. duPont Middle School
Kavya Beldona	Newark Charter School	Niseena Nisar	Newark Charter School
Samantha Bennett	The Independence School	Megan North	Caravel Academy
Margaret Bobka	Sanford School	Camilla Olsen	Newark Charter School
Caroline Bollinger	The Independence School	Peace Osinubi	Newark Charter School
Michaela Bressi	P.S. duPont Middle School	Rileigh Owens	The Independence School
Katie Bruxelles	The Independence School	Miranda Peak	Newark Center for Creative Learning
Maia Bryson	Wilmington Friends School	Ashley Pennington	Cab Calloway School of the Arts
Ethan Budzynski	Cab Calloway School of the Arts	Alyssa Perrin	Newark Charter School
Conner Burcham	H.B. duPont Middle School	Max Pickles	Wilmington Friends School
Joanna Carter	Newark Charter School	Natalie Polk	Newark Charter School
Brooke Chalfant	Newark Charter School	Bridget Porter	Newark Charter School
Madison Chorlton	The Independence School	Molly Pratzner	Cab Calloway School of the Arts
Melissa Collier	Cab Calloway School of the Arts	Reid Reckner	Newark Charter School
Dela Cooke	Caravel Academy	Issela Rios	Wilmington Friends School
Riley DeBaecke	The Independence School	Martina Romero-Aros	Cab Calloway School of the Arts
(Mimi) Badiallo Diani	Newark Charter School	Sibyl Roosen	Newark Center for Creative Learning
Nathan Diaz	Cab Calloway School of the Arts	Alyssia Roselle	Caravel Academy
Kyrin Duff	H.B. duPont Middle School	Ryan Rowlands	Newark Center for Creative Learning
Brendan Duff	Newark Center for Creative Learning	Andrea Safran	Caravel Academy
Frederick Durham	Cab Calloway School of the Arts	Nikhil Sai	H.B. duPont Middle School
Adison DuVilla	Newark Charter School	Allison Santimaw	Caravel Academy
Gavin Esch	The Jefferson School	Kaeman Saunders	Cab Calloway School of the Arts
Agata Favilla	Sanford School	Fiona Saunders	Wilmington Friends School
Colleen Flickinger	Cab Calloway School of the Arts	Riley Sawka	Newark Charter School
Tesher Freng	Newark Center for Creative Learning	Victoria Schroeder	Wilmington Friends School
Rebecca Gao	Newark Center for Creative Learning	Tatum Schutt	The Independence School
Natasha Gengler	P.S. duPont Middle School	Joey Serafino	Newark Center for Creative Learning
Isabella Gentile	Caravel Academy	Esha Shah	Newark Charter School
Taylor Gerard	Sanford School	Maya Sitaram	The Independence School
Urmu Ghosh	Newark Charter School	Kristina Sommer	Caravel Academy
Talia Greenblatt	Newark Center for Creative Learning	Kristen Spendio	H.B. duPont Middle School
Larissa Guilford	Newark Charter School	Allie Staman	Caravel Academy
Emma Hadley	Newark Charter School	Zakiah Stewart	Cab Calloway School of the Arts
Katharine Hamelin	Newark Charter School	Madison Strobach	P.S. duPont Middle School
Jack Hanson	Wilmington Friends School	Karli Sunnergren	The Jefferson School
Maddie Heeney	Newark Center for Creative Learning	Caroline Taylor	The Independence School
Collier Houston	Tri State Elementary Music Choir	Anna Teather	Tri State Elementary Music Choir
AJ Hudson	Downes Elementary School	Becky Sue Trader	The Jefferson School
Verosh Jayanetti	Newark Charter School	Meagan Tyler	Caravel Academy
Matthew Johnston	Tri State Elementary Music Choir	Sarah Unterberger	P.S. duPont Middle School
Gabriella Kemp	Caravel Academy	Diane Vinson	P.S. duPont Middle School
Sydney Kenton	The Independence School	Abigail Wahl	Sanford School
Grace Kimmons	Newark UMC	Jenna Warren	Sanford School
Jacob Kline	Newark Charter School	Katrice Wasgatt	Tri State Elementary Music Choir
Vyshnavi Kosigi	Caravel Academy	Emily Weber	Caravel Academy
Andrea Kowal	The Independence School	Joshua Wiebe	Newark Charter School
Julia Lanzona	Newark Charter School	Eliza Wieman	Newark Center for Creative Learning
Mini Lashkari-Vice	H.B. duPont Middle School	Elise Williford	The Independence School
Emma Leefeldt	Caravel Academy	Andrew Zaweski	Newark Charter School
Sarah Lewis	Newark Center for Creative Learning	William Zimmer	Sanford School

Margaret Badger
Newark Center for Creative Learning

Lysbet Murray
Newark United Methodist Church

John Bell
P.S. duPont Middle School

Jennifer Campbell
Sanford School

Barbara Varnell
Tri State Elementary Music

Sara Gaines
Wilmington Friends School



Delaware ACDA presents...

State Reading Days
New this year – two sessions!

Friday, June 15, 2012

Wilmington Friends School

101 School Road

Wilmington, DE 19803

9:00 a.m. – 4:00 p.m.

(free parking and lunch included!)

Wednesday, June 20, 2012

Epworth Methodist Church

19285 Holland Glade Road

Rehoboth, DE 19971

9:00 a.m. – 4:00 p.m.

(free parking and lunch included!)

Reading Sessions

with DEACDA conductors

Elementary

Middle School

High School

Music in Worship

Community Choirs

Multicultural

On the Lighter Side

Between sessions, browse and buy from

The Musical Source

More details to follow

Registration online soon at www.deacda.org

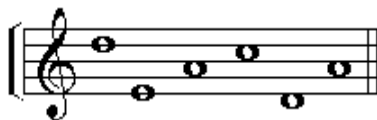
Contact: Clint Williams

williamsc@sanfordschool.org

Margaret Anne Butterfield

mbutterfield@wilmingtonfriends.org





Membership Form

Online Renewal: www.acda.org
 Fax or mail:
 ACDA
 545 Couch Drive
 Oklahoma City, OK 73102-2207
 Phone: 405-232-8161 x110
 Fax: 405-232-8162 (no cover sheet please)
 ldefrancis@acda.org

1. New Membership Renewal: # _____ Please print clearly

2. **Name** _____
 First Name Middle Name Last Name Suffix Last 4 # of SSN

(If there are no changes in your membership info skip to #6)

3. **Mailing Address**

Address 1: _____
 Address 2: _____
 City: _____
 State / Province: _____
 Postal Code / Country: _____
 Phone: (____) _____
 Fax: (____) _____
 Cell: (____) _____
 Primary Email: _____

I would like to receive email notifications from ACDA.

4. **Choir & Activity Types** - Mark your current areas of involvement. Mailings are based upon these selections

- | | |
|---|--|
| Primary: _____ | Primary: _____ |
| <input type="checkbox"/> Boy | <input type="checkbox"/> ACDA Student Chapter |
| <input type="checkbox"/> Children & Youth Community | <input type="checkbox"/> College & University |
| <input type="checkbox"/> Ethnic & Multicultural | <input type="checkbox"/> Community |
| <input type="checkbox"/> Girls | <input type="checkbox"/> Elementary |
| <input type="checkbox"/> Jazz | <input type="checkbox"/> Junior High / Middle School |
| <input type="checkbox"/> Men | <input type="checkbox"/> Music in Worship |
| <input type="checkbox"/> SATB / Mixed | <input type="checkbox"/> Professional |
| <input type="checkbox"/> Show Choir | <input type="checkbox"/> Sr. High School |
| <input type="checkbox"/> Women | <input type="checkbox"/> Supervisor / Administrator |
| | <input type="checkbox"/> Two-Year College |
| | <input type="checkbox"/> Youth & Student Activities |

As a member, I support the mission and purposes of the American Choral Directors Association.

5. **ACDA Membership - Including Choral Journal Subscription**

Visit our web site for a description of these types. www.acda.org/membership

	One Year	Two Years	Three Years
Active (US and Canada).....	<input type="checkbox"/> \$95.00	<input type="checkbox"/> \$190.00	<input type="checkbox"/> \$285.00
Active Iowa..... (Active members who live in the state of Iowa)	<input type="checkbox"/> \$98.00	<input type="checkbox"/> \$196.00	<input type="checkbox"/> \$294.00
Active Minnesota..... (Active members who live in the state of Minnesota)	<input type="checkbox"/> \$110.00	<input type="checkbox"/> \$220.00	<input type="checkbox"/> \$330.00
International..... (Those outside the US & Canada... payment must be in US dollars)	<input type="checkbox"/> \$135.00	<input type="checkbox"/> \$270.00	<input type="checkbox"/> \$405.00
Retired.....	<input type="checkbox"/> \$45.00	<input type="checkbox"/> \$90.00	<input type="checkbox"/> \$135.00
Retired Minnesota..... (Retired members who live in the state of Minnesota)	<input type="checkbox"/> \$60.00	<input type="checkbox"/> \$120.00	<input type="checkbox"/> \$180.00
Student..... (full and part-time students at any level)	<input type="checkbox"/> \$35.00	<input type="checkbox"/> \$70.00	<input type="checkbox"/> \$105.00
Associate..... (Choral Singers, Administrators & non-directors)	<input type="checkbox"/> \$95.00	<input type="checkbox"/> \$190.00	<input type="checkbox"/> \$285.00
Associate Minnesota..... (Administrators & non-directors who live in Minnesota)	<input type="checkbox"/> \$110.00	<input type="checkbox"/> \$220.00	<input type="checkbox"/> \$330.00
Institution..... (Ensemble or School/Church Music Dept.)	<input type="checkbox"/> \$110.00	<input type="checkbox"/> \$220.00	<input type="checkbox"/> \$330.00
Industry..... (Music-related business)	<input type="checkbox"/> \$135.00	<input type="checkbox"/> \$270.00	<input type="checkbox"/> \$405.00
Paying Life**..... (Make a lifetime commitment)	<input type="checkbox"/> \$2,000.00 Annual Installment of \$200.00 or greater \$ _____		

** (To qualify for life membership, you must have been an active member of ACDA for a minimum of 10 years)

6. **Payment** - Payable to ACDA in US Dollars. **Total:** \$ _____

Check # _____ (Enclosed) Do not fax if mailing a check PO _____ (PO form & this form must arrive together)

Visa MasterCard Discover American Express Membership will be renewed upon receipt of payment.

Expiration Date: ____ / ____ / 20 ____ CVV 2 Code: _____

Name on Card: _____ Signature: _____

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I agree to pay the total according to the credit card issuer agreement and acknowledge that all sales are final unless duplicate payment is made.

Da Capo

Marybeth K. Miller, Editor
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Wilmington, DE 19802



Marybeth Miller
Da Capo Newsletter Editor
mkm576@verizon.net

Closing the Book

After nearly a decade of editing Da Capo, I will be stepping down as editor of this publication to allow for the development of our new communication tool—the **Delaware ACDA Blog**. Although it is still in the design stage, this choral blog promises to be an excellent place to share ideas, ask questions, and post information for all choral directors in the state. I hope that all DE ACDA members will be on the lookout for this new blog and take the opportunity to read it and post their own needs, opinions, and thoughts on the choral art.

Editing Da Capo has been a great experience for me. It has been a joy to read the valuable insights of our members as they have shared their learning experiences, excellent repertoire selections, and creative teaching and conducting tools over the years. I hope that you found their articles informative and inspiring, and were challenged to try new techniques, explore a variety of choral repertoire, and take advantage of the various choral opportunities and resources available to us as music educators, worship directors, and conductors. ACDA has something to offer every vocal musician, and we look forward to sharing those resources and ideas with you on the Delaware ACDA Blog, as this is the last issue of Da Capo. Duane Cottrell will be designing and administrating the blog; please direct any blog-related inquiries to him (contact info on p. 2). 🎵

Improvisation...

(continued from page 7)

Spending 3-5 minutes a few times a week on just a few steps of this process will ease your students into improvisation and allow them to develop comfort with the procedure.

Improvisation gives your choir an opportunity to explore something different from the usual choral activities, and the skills that they gain will improve their individual and ensemble performance. It is important to remember that we are not asking our students to improvise like Charlie Parker, but to gain a familiarity with basic harmonic progressions and how to sing over them. A carefully planned series of lessons that gradually builds on simple skills will have your students improvising before they realize that is what they are doing. It is not a mystery, but a step-by-step process. 🎵